
ALEA III's Great Soloists

Wednesday, April 3, 2013, 8:00 p.m.

Free admission

Violist Scott Woolweaver and friends present
an evening of international music for viola.

Sofia Gubaidulina (Russia)	<i>Quasi hoquetus</i>
Theodore Antoniou (Greece)	<i>Two Studies for Solo Viola</i>
Betsy Jolas (France)	<i>Episode Sixième</i>
Ketty Nez (USA)	<i>sea changes*</i>
Erwin Schulhoff (Czech Republic)	<i>Concertino</i>
Howard Frazin (USA)	<i>New work*</i>

Soloists include:

Scott Woolweaver, *viola*
Deborah Boldin, *flute*
Janice Weber, *piano*
Janet Underhill, *bassoon*
Nathan Varga, *double bass*

**Première*

PianistX8

Monday, April 22, 2013, 8:00 p.m.

Free admission

Continuing the series of concerts featuring works
of unusual instrumentation,
this year we present pieces of 1-8 pianists,
honoring Boston University's Piano Department
professors and their studios.

Thirty-Fifth Season
2012 - 2013

ALEA III

Theodore Antoniou,
Music Director

Contemporary Music Ensemble
in residence at
Boston University since 1979

30th International Composition Competition

TSAI Performance Center
October 7, 2012, 7:00 pm

Sponsored by Boston University

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OUR NEXT ALEA EVENTS

Iannis Xenakis in First Person

Wednesday, November 14, 2012, 8:00 p.m.

Free admission

Dhipli Zyia

Evryali

Persephassa

Okho

Charisma

ALEA III Celebrates the life and work of Iannis Xenakis,
on the occasion of the 90th anniversary of his birth.

Boston University Percussion Ensemble

Boston Conservatory Percussion ensemble

Samuel Z. Solomon, *conductor*

Young Composers Experiment

The 2013 ALEA III Composers Workshop

Wednesday, February 6, 2013, 8:00 p.m.

Free admission

A 6 month-long project leading to rehearsals and a public performance of
new works by talented young composers from around the world,
written for ALEA III

Sofia Avramidou

Adam Berndt

Luciano Leite Barbosa

Daniel Lewis

Kyle Tierman-Strauss

Arash Waters

Andrew Watts

Theodore Antoniou, *conductor*

This season is funded by Boston University, the Greek Ministry of Culture,
the George Demeter Realty and individual contributions.

Notes

ALEA III

Theodore Antoniou, Music Director

30th International Composition Competition

Sunday, October 7, 2012, 7:00 p.m.
Tsai Performance Center, Boston

Theodore Antoniou, conductor

PROGRAM

BLACK ASTRIDE AND BINDING Kim B. Ashton (UK)

Breath Panagiotis Apostolou (Greece)
I, II, II, IV

Chimères Laurent Borrás (France)
I. Myrtho
II. Horus
III. Antéros
IV. Delfica

All poems from *Les Chimères* (1854) by Gérard de Nerval

Stephanie Kacoyanis, *contralto*

- - - *Intermission* - - -

vernichtende Poesie Fernando Riederer (Brazil/Austria)

Cap Malheureux Todd Tarantino (USA)
Rebekah Alexander, *soprano*

Qurama Turkar Gasimzada (Azerbaijan)

The ALEA III Prize will be awarded after
the conclusion of the concert.

Panel of Judges

Anthony di Bonaventura
Pianist
Professor, Boston University

Martin Boykan
Composer, Pianist
Professor Emeritus, Brandeis University

Gregory Fritze
Composer, Tuba
Professor, Berklee College of Music

Samuel Headrick
Composer
Associate Professor, Boston University

Benjamín Juárez
Conductor
Dean, College of Fine Arts
Boston University

David Kopp
Theorist, Pianist
Associate Professor, Boston University

Yuri Mazurkevich
Violinist
Professor, Boston University

Ketty Nez
Composer, Pianist, Conductor
Assistant Professor, Boston University

Andy Vores
Composer
Chair of Composition, Theory and Music History
The Boston Conservatory

Yehudi Wyner
Composer, Pianist
Professor Emeritus, Brandeis University

Preliminary round judges

Gunther Schuller, Richard Cornell
Ketty Nez, Samuel Headrick

The **Alea III International Composition Prize** was established at Boston University to promote and encourage the creation of new music by young professional composers of all nationalities under 40 years old. Unperformed and unpublished works of all styles and esthetic directions are eligible and may be scored for any combination of single orchestral instruments, guitar, voice and/or electronics utilizing from 1-15 musicians. Compositions range between 6 and 15 minutes in duration and are submitted by March 15 of each year.

During the preliminary stage of the competition, members of the Boston University Music Faculty selected 6 works for the finals. Today, Theodore Antoniou will conduct premiere performances of the finalists' compositions, and after the concert a monetary prize of \$2,500 will be awarded. The judges for the final round are well known personalities of the Boston music scene. The panel, consisting of composers, performers, conductors, theorists, musicologists and educators, aims for a balance among a variety of musical approaches.

The Prize was established in 1979 by Charles Politis, a Greek American industrialist. It was re-established by an anonymous donor in 1984 to honor Melanya Kucyna, and again in 1989 as the Alea III International Composition Prize.

During the past 34 seasons more than 6,200 scores have been submitted and 210 have been performed. All scores are kept in the ALEA III library for the perusal of students, performers and any other interested individuals.

For the 2012 competition, 199 scores were submitted from 41 countries, ranging from USA, Mexico, Brazil and Salvador, to Portugal, France, Albania, Iran, Russia, Israel, India, Japan and Australia.

More information regarding the Competition guidelines is available at

www.aleaIII.com/ALEACompetition.html

The 2012 ALEA III International Composition Competition
is sponsored by Boston University.

ALEA III

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth and twenty-first centuries. Founded in 1978, Alea III is the third such group organized by Music Director Theodore Antoniou. The ensemble is consistent with the music it embraces--flexible in size, open to experimentation and exploration. Over the years, Alea III has offered world-première opportunities for dozens of contemporary composers, often under the composer's direction, and with extended program notes or comments. The group has performed 1,359 works by 778 composers---most of them living. Frequent international touring has enhanced the relationships of American performers with their colleagues and composers from other parts of the world. With its inspiration, several other contemporary groups have been formed, offering growing opportunity to young composers and musicians to play and comprehend contemporary music.

-Theodore Antoniou, *Music Director*

Theodore Antoniou, *Music Director*

Theodore Antoniou, one of the most eminent and prolific contemporary artists, leads a distinguished career as composer, conductor, and professor of composition. He studied violin, voice, and composition at the National Conservatory and the Hellenic Conservatory in Athens, with further studies in conducting and composition at the Hochschule für Musik in Munich, and the International Music Center in Darmstadt. After holding teaching positions at Stanford University, the University of Utah, and the Philadelphia Musical Academy, he became professor of composition at Boston University in 1978.

As a conductor, Professor Antoniou has been engaged by several major orchestras and ensembles, such as the Boston Symphony Orchestra Chamber Players, the Radio Orchestras of Berlin and Paris, the Bavarian Radio Orchestra, the Tonhalle Orchestra (Zurich), the National Opera of Greece, and the Berkshire Music Center Orchestra. In 1974 he became assistant director of contemporary activities at Tanglewood, a position he held until 1985. An ardent proponent of new music, Professor Antoniou has founded various contemporary music ensembles, including ALEA II at Stanford University; ALEA III, in residence at Boston University; the Philadelphia New Music Group; and the Hellenic Group of Contemporary Music. He is also director of the ALEA III International Composition Competition, president of the Greek Composers' Union since 1989 and former director of the Experimental Stage of National Opera of Greece.

Many of Professor Antoniou's compositions were commissioned by major orchestras around the world, and around three hundred of his works have been published by Bärenreiter Verlag (Germany), G. Schirmer (USA) and Philippos Nakas (Greece). He has received many awards and prizes, including the National Endowment for the Arts Fellowship grants and the Richard Strauss Prize, as well as commissions from the Fromm, Guggenheim, and Koussevitzky

Foundations, and from the city of Munich for the 1972 Olympic Games. He has been recognized with ASCAP Awards for several years, and in 1991 he was awarded the Metcalf Award for Excellence in Teaching by Boston University. In December 1997 he was presented with the Music Award from the Greek Academy of Arts and Letters, one of the most prestigious awards and the highest academic distinction in music; and in January 2000, the Hellenic Broadcasting Corporation awarded him the Dimitri Mitropoulos Award for his lifelong contribution to music. In 2004 the University of Vienna and the Alfred Töpfer Foundation of Hamburg, Germany, awarded him the prestigious Herder Prize, in recognition of his contribution to mutual cultural understanding and peace among the countries of southeastern Europe. Kodaly, Lutoslawski and Penderecki are among the personalities awarded this Prize. In January 2005 the Ionian University conferred upon him an honorary doctorate, while in December 2005 the CFA faculty of Boston University awarded him with «The Distinguished Faculty Award», an award which is presented to honor CFA faculty members for their outstanding achievements, contributions to the arts, and distinguished service to the community.

Theodore Antoniou's works are numerous and varied in nature, ranging from operas and choral works to chamber music, from film and theatre music to solo instrumental pieces - his scores for theatre and film music alone number more than a hundred and fifty compositions. Among his works, the opera *Bacchae* premiered in the Athens Festival in Greece. His newest opera, *Oedipus at Colonus*, commissioned by the SWF (Sued-West Funk), Baden-Baden, in Germany, received the prestigious Music Award presented by the Hellenic Union of Music and Theatre Critics. For his theatre music, he has also been awarded with “Karolos Koun” award (he was the first one to receive it in 1988) and the “Dimitris Mitropoulos” award (for 2006) by the Museum and Study Centre of the Greek Theatre and the Judging Committee for Distinguished Awards awarded to stage artists, in appreciation of his prominent presence in that area until today. His most recent distinctions are the “Commander of the Order of Honor”, presented by the President of the Hellenic Republic (February 2007), Professor Emeritus at the College of Fine Arts at Boston University (October 2008) and an Honorary Doctorate bestowed upon him by the National and Kapodistrian University of Athens (March 2009), and the 2011 “Honoring Greek Culture” Award of Harvard University.

Eftychia Papanikolaou

Tonight's Performers

Vanessa Holroyd, *flutes*, Nancy Dimock, *oboe*,
Diane Heffner, *clarinets*, Janet Underhill, *bassoon*, Adam Pelandini, *soprano saxophone*,
Parker Nelson, *horn*, Peter Nelson-King, *trumpet*, Matt Wan, *trombone*,
Craig McNutt and Dave Tarantino, *percussion*,
Virginia Crumb, *harp*, Yukiko Shimazaki, *piano*,
Sarita Uranovksy, *violin I*, Marcio Candido and Natalie Calma-Gomez, *violin II*,
Scott Woolweaver, *viola*, Arnold Friedman, *cello*, Elizabeth Foulser, *double bass*.

The Greek word *alea* taken from Homer,
means "to wander."

In Latin, it refers to
"dice used for playing at games of chance."

The term *aleatoric music* indicates music
based upon the principles of indeterminacy
as evidenced by certain random
and/or statistical procedures of composition.

In regard to the ensemble, *aleatoric* is concerned
with the expression of a multiplicity
of musical directions, historical styles,
and performance practices.

- - *Theodore Antoniou*

ALEA III was conceived by Boston University faculty
and has been operating in affiliation with and with major intellectual,
artistic and financial contributions from Boston University
faculty, students and alumni.

1980 Finalists

Elizabeth Vercoe (USA)

John Melby (USA)

Jeffrey Wood (USA)

Joseph Pelphrey (Germany)

Chinary Ung (Cambodia)

Daniel A. Kessner (USA) Honorable Mention

Adrian David (USA)

Marc-Antonio Consoli (USA) First Prize

Herstory II

Concerto for Violin and
Computer-synthesized Tape

Wounded Bird

Pianto

Khse Buon

Chamber Concerto no. 3

String Quartet

Vuci Siculani

1981 Finalists

Rupert Bawden (England)

Ronald Lubetsky (USA)

Zack D. Browning (USA)

Simon Kenneth Holt (England)

Brian Fennelly (USA)

Scena

Sonnet Cycle

Quintet for Winds

Wyrd Changing

Scintilla Prisca

1985 Finalists

Josefino Toledo (Phillipines)

Luis Jorge Gonzalez (Argentina)

Robert Bradford Carl (USA)

Andrew Vores (England) First Prize

Giuseppe Colardo (Italy)

James Harley (Canada)

Franco Balliana (Italy)

Federico Emirio (Italy)

Tula-li

Luminescences

Windriver

Humming Harvest Gone Snow Motor

Novelletta

String Quartet

Dove la Luce

Musica Concertante per Viola e

15 Esecutori

Zustand

1986 Finalists

Minas Alexiadis (Greece)

Philip Cashian (England)

William Coble (USA)

Mark Gustavson (USA)

Aaron Jay Kernis (USA)

Martin Matalon (Argentina)

Christopher Vassiliades (USA)

Param Vir (India) First Prize

Judith Lang Zaimont (USA)

Dodekagon

Gulliver

Brass Mirrors

Four Love Songs

Passacaglia-Variations

Five Monotypes for Piano

Les Metamorphoses du Vampire

Pragati

De Infirmitate Caeleste

1987 Finalists

Daniel Doura (Argentina)

Bernd Franke, (Germany) First Prize

Thomas Oboe Lee (USA)

Joseph Papadatos (Greece)

Ilias Papadopoulos (Greece)

Quintet 1984

Die Zeit

String Quartet No. 5

Braarmarapha

Miroloi

Paolo Ricci (Italy)
Uros Rojko (Yugoslavia)
Su Lian Tan (Malaysia)
Bruce Taub (USA)

1988 Finalists

James W. Bennett III (USA)
Konstantin Bokas (Greece)
Pietro Borradori (Italy) First Prize
Eleanor Cory (USA)
Dimitrios Minakakis (Greece)
Sydney Hodkinson (Canada)
Kenneth Olson (USA)
William Susman (USA)
Hans Vogt (Germany)
Cheng-Yong Wang (China)

1989 Finalists

Luigi Abbate (Italy)
Javier Giménez-Noble (Argentina)
Michail Goleminov (Bulgaria)
Alexandros Kalogeras (Greece)
David Macbride (USA)
David Pickel (USA)
Andrew Vores (England)

Christos Samaras (Greece) First Prize
Cheng-Yong Wang (China)

1990 Finalists

Christos Anastassiou (Greece)
Nag Bhushan (India) First Prize
Kim Bowman (Netherlands)
Jorge Horst (Argentina)
Daniel Kastner (USA)
Thomas Allen LeVines (USA)
Georgia Molfeta (Greece)
Riccardo Nova (Italy)
Zhou Long (China)

1991 Finalists

Christophe Looten (France)
MG Hynes (Canada)
Michalis Lapidakis (Greece)
Andrew List (USA)
Yong Yang (China) First Prize
Katharine Norman (England)

Green Self -Portrait
Music for Twelve
Translutions for Nine
Extremities II

Array! Surrection!
Painting
Dialogues Entre Mètopes
String Quartet
Trilogy Erotical
Das Lebewohl
Sérénade Magique
Twisted Figures
Serenade and Tarantella
Sonchriated

Eremo
Tritimes
Chamber Concerto
Lokrion
String Quartet
On a Ray of Winter Light
The World, the World, and the
World
Apologie II
Four Preludes

Anakyklisis
On the Edge of the Sea
Phenomena in Spectra
Madrigale a Gesualdo
Tracer (Igor's View)
Velocities
Epikon
Carved Out
Shi Jing Cantata

Incoronato Poeta
L'ombre Du M. Haller
Vera Quartet
String Quartet Nr. 1 in Eight Movements
Octette
Memory Places

Michail Goleminov (Bulgaria)
Corrado Vitale (Italy)
David Pickel (USA)

1992 Finalists

Andreas Argyrou (Cyprus)

Cindy Cox (USA)
John Drumheller (USA)
Jun Fu (China)
David Lefkowitz (USA)
Luca Macchi (Italy)

Marin Michaylov (Austria/Bulgaria)
Nicolas Papadimitriou (Greece)
Dmitry Yanov-Yanovsky (Uzbekistan) First Prize

1993 Finalists

Paul Barsom (USA) Second Prize
Richard Nelson (USA)
Heather Anne Schmidt (Canada)
Stamatis Athanasoulas (Greece) First Prize
Giorgio Tedde (Italy)
Tom Williams (England) Second Prize
Yong Yang (China)

1994 Finalists

Anthony Cornicello (USA)
Kui Dong (China) First Prize
Carlos Grätzer (Argentina)
Paolo Minetti (Italy)
Apostolos Paraskevas (Greece)
Thomas Reiner (Germany)
Beth Wiemann (USA)

1995 Finalists

James Boznos (USA)
Ian J. Crutchley (Canada)
Evangelia Kikou (Greece)
Jing Jing Luo (China)
David Charles Martin (England)
Laura Elise Schwendinger (USA) First Prize
Thomas Whitman (USA)
Jongwoo Yim (Korea)

"Konzertstück" II
Rajas
Soft Voices in the Memory

Variations for Chamber
Orchestra
Sonnets to Orpheus
Ragged Tree at Olive Ridge
String Quartet No. 1
Calder's Closet
Concerto per Contrabasso
e Ensemble
String Quartet
Prélude et Danse
Presentiment

Vesper
Illuminations
Cinq Pièces Brèves
Elegia
Vocello
Ironwork
Twilight in a Cold Gorge

Le città invisibili III: Zaira
The Blue Melody
Mouvements
Choreographik
Invocation
Bali Suite
Canopy

The Shamen bk. 1
Triptych
Noneto
The Spell
The Dance of the Maenades
Chamber Concerto
The Deathwatch Beetle
Reaction for 12 Instruments

1996 Finalists

Eliane Aberdam (France)
George Hatzimichelakis (Greece)
Drew Hemenger (USA) First Prize (shared)
Hendrik Pienaar Hofmeyr (South Africa)

Jorge Liderman (Argentina)
João Pedro Oliveira (Portugal) First Prize (shared)
Paolo Tortiglione (Italy) First Prize (shared)
Gregory C. Smith (USA)

1997 Finalists

Caterina Calderoni (Italy)
Jongwoo Yim (South Korea)
Roman Yacub (Ukraine)
Vincent Paulet (France) First Prize
Athina Pavlaki (Greece)
Vicente Avella (Venezuela)
James R. Kallembach (USA)

Bruce Hamilton (USA)

1998 Finalists

Jason Edward Brown (USA)
Joseph Diermaier (Austria)
Dimitri Sykias (Greece)
Ana Mihajlovic Van Leyden (Yugoslavia)
Luminita-Cristina Spinu (Romania)

Michalis Economou (Greece) First Prize

1999 Finalists

Jude Weirmeir (USA) First Prize

René Mense (Germany)
Nickos Panayiotakis (Greece)
Aureliano Cattaneo (Italy)
Balázs Horváth (Hungary)

2000 Finalists

Efstathios Gyftakis (Greece)
Marc Faris (USA)
Leontios Hadjileontiadis (Greece)
Tonino Tesei (Italy) Second Prize
Itamar Erez (Israel)
Vladimir Beluntsov (Russia) First Prize

Passages
Samandakas' Dance
The Unforgettable Hour
Fragment from "Prometheus Unbound"
B'reshit
Peregrination
L'Attimo Rapito
Fire Mountain

Here and Somewhere
Helix
Castalian Dances
Musique pour Douze Instruments
Thunderings
En el Fondo Forestal del Día
Four Songs on Poems of e. e. Cummings
Verges

String Quartet
Harmonices et Cadenza
Winter Night's Variations
Full Auto Shut-Off
Songs and Poems without Words
Ealo o Adis

Fragments of Prometheus Unbound
En Face d' en Face
Peristrofes I & II
Poisson Soluble
Timesongs

Interludes
Facing
Amphichrona
Five Portraits
Concerto for 13 Instruments
Serenade 2000

2001 Finalists

Sabang Cho (Korea)
Moritz Eggert (Germany)
Lior Navok (Israel) First Prize
Kurt Rohde (U.S.A.)
Athanasia Tzanou (Greece)
Tonino Tesei (Italy)

2002 Finalists

Mei-Fang Lin (Taiwan)
Timothy Melbinger (USA)
Panagiotis Liaropoulos (Greece) ALEA III Prize
Orie Sato (Japan)
Sara Carvalho (Portugal)
Diego Vega (Colombia) 20th Anniversary Prize

2003 Finalists

Yumiko Morita (Japan)
Frank Zabel (Germany)
Iossif Valette (Greece)
Tony K. T. Leung (Canada)
Jimmy López (Peru) First Prize
Bjorn Berkhout (USA)

2004 Finalists

Hee Yun Kim (Republic of Korea)
Jorge Sancho Cebollero (Spain)
Joseph Sheehan (USA)
Éric Marty (Canada) First Prize (shared)
Karl Fiorini (Malta) First Prize (shared)
Basil Athanasiadis (Greece)

2005 Finalists

John Patrick Anderson (USA)
Mario Carro Gigosos (Spain) First Prize (shared)
Smaro C. Gregoriadou (Greece)
Jorge Grossmann (Brazil)
Martha C. Horst (USA) First Prize (shared)
Michael Pelzel (Switzerland)

2006 Finalists

Tim Sullivan (USA)
Tasos Stylianou (Cyprus) Honorable Mention
Illuminada Pérez Frutos (Spain)
Cheryl Frances-Hoad (England)
Nicolas Tzortzis (Greece)
Sebastian Rapacki (Sweden) First Prize

Reflection
Croatoan III: Perpetuum Mobile
Three Episodes
Five Dickinson Settings
Triptique
Portrait of George Dyer Riding a Bicycle

Time Tracks
Clarinet Quintet
Orientations Beta
Last Words
nothing can both be and not be
Movement for Piano and Ch. Orchestra

Braided Color
Concertino for Piano and Ensemble
Muses' Sacred Gift
Six Degrees of Separation
K'asa
Zapstar

"Reversion is the Movement of Tao"
"Et Resurrexi"
Dance Dance Revelation
Buoyancy
Trio "Lamina"
this leaf is selected . . .

Slippery Slopes
Glosas
3 Fragments of Heraclitus
Siray
Threads
... par la brume flottante...

Thoughts
"Stoes"
Callado lamento sin orilla
The Dream Bearer
Senza Memoria
Rhapsodie

2007 Finalists

Matthew Ricketts (Canada) 1st Prize (shared)
Voro García Fernández (Spain)
Byron Weigel (U.S.A.)
Dimitris Gogosis (Greece)
Tom Rojo Poller (Germany)
Stephen Yip (Hong Kong/China) 1st Prize (shared)

Double Concerto
Territoris de la memòria
Lucid Dreams
Concerto for Eight
Gehen
Shadow of Golconda

2008 Finalists

Giovannis Bertelli (Italy)
Timothy Ernest Johnson (USA)
Josué Zamora (Mexico) Honorable Mention
Jelle Tassyns (Belgium) 1st Prize
José Minguillón (Spain)
Marios Joannou Elia (Cyprus)
Kazumoto Yamamoto (Japan)

Im Anfage ruhiges
Antyphony: Kasparov vs. Deep Blue
Difracción
Stax I
IneSplicable
Apophis
Open Cluster

2009 Finalists

Juan José Bárcenas Cardona (Mexico)
Janet Jieru Chen (Taiwan) 1st Prize
Constantinos Chizaris (Greece)
Young-Shin Choi (Korea)
Otto H. Muller (USA)
Simone Scazzocchio (Italy)

who lights the hearth of daen...
Beyond Distance
November Rain
Lines of Hues
Eurydissos
Sensations from a Faded Dream

2010 Finalists

Víctor Ibarra (Mexico) 1st Prize
Michael M. Lee (USA)

Juan Mariano Porta (Italy)
Fabián Harbeith Roa Dueñez (Colombia)
Amir Safari (Iran)
Haralabos [Harry] Stafylakis (Canada)
Yanpeng Zhang (China)

Light red over black
The Sun that breathes by the
Riverside
Beatriz e suoi fantasmi
and hints and ripples and shafts
States
Kritikos Horos
Funeral March No. 2

2011 Finalists

Juan José Bárcenas (Mexico)
Carlos de Castellarnau (Spain)
Stylianios Dimou (Greece)
Ayaz Gambarli (Azerbaijan) 1st Prize
Aaron Jay Myers (USA)
Norbert Palej (Poland)

Stenographic Figure
Annios
String Quartet No. 1
Method de sens
Late Night Banter
Divertimento

Tonight's Program

Composer, conductor, teacher, gardener, baroque oboist. In **Kim Ashton's** music zen calm meets zen violence, while the sounds of nature mix with the sweet strains of hardcore modernism. Supervised by Silvina Milstein and George Benjamin, Kim is currently finishing his PhD at King's College London, where he also runs an undergraduate course in the analysis of 20th music. He also teaches and lectures at Cambridge University.

Kim's music appears on NONCLASSICAL and LORELT label CDs, and has been performed at numerous music festivals in Britain and Europe, most recently in Lisbon where his orchestral song *o lotus estala* was premiered by the Gulbenkian Orchestra. Alongside his chamber and orchestral works he is also passionate about 'opera' - his most recent music theatre piece, already performed at London's Grimeborn Festival and at the Dinefwr Literary Festival in Wales, will shortly be performed at the London's Cockpit Theatre.

Until I happened across Ted Hughes' poem *Wind*, progress on **BLACK ASTRIDE AND BLINDING** was painfully slow; everything was up in the air, even the instrumentation. Hughes' poem, from which my title is borrowed, uses strikingly vigorous language to describe a violent wind which rages for several days. Finding this poem helped kick-start my piece: the visceral sense of strength and power which the poem exudes inspired directly the assertive vigour which drives **BLACK ASTRIDE AND BLINDING** forwards. While like much of my music the piece journeys through contrasting territories, it is also densely thematic, in two ways. First, while the piece's basic building blocks are short, vital, often fragmented gestures, there is a continuous struggle to extend these tiny statements into longer lines and phrases. Second, in a kind of ritornello form, all of the piece's different musics return to be reworked; the opening paragraph perhaps reappears most frequently, each time obsessively transformed and (re)developed. While some of the central episodes are calmer, and the coda - in fact another reworking of the opening - manages to achieve a kind of periodic stability, this cannot last, and the piece is drawn back into its characteristic fury for the close.

- - K. A.

Panagiotis Apostolou was born in Larisa, Greece, in 1975. He has a degree in musicology, music pedagogy (Department of Music Studies - School of Fine Arts of the Aristotle University of Thessaloniki) and in composition (State Conservatory of Thessaloniki - Faculty of Composition). He has written music for solo instruments, chamber music, vocal music, chorals and compositions for small and large orchestra.

The extra-musical background of the **Breath** work reflects the need for oxygen, not just physically but also mentally and spiritually. Moreover it reveals the need to regain powers when confronting challenges.

- - P. A.

Born in Béziers (south of France), **Laurent Borrás** started to compose since the beginning of his musical studies in 1988, at the Conservatoire of Béziers (piano, organ, alto saxophone) and Toulouse (musical theory, harmony), along with musicology studies at the University of Toulouse-le-Mirail. He graduated in 1994, and then obtained the license for teaching (CAPES) and the French aggregation in music, at the Paris-Sorbonne University in 1998.

Since 2002, he has been teaching at the Musicology Department of the University of Montpellier 3 (Paul Valéry), and otherwise uses to play vocal jazz in several bands, after working with R. Letson, M. Hendricks and C. Solal.

More recently, he continued musical studies at the Conservatoire of Montpellier (with Y. M. Pasquet and C. Decoudenhove) and obtained distinctions in musical analysis and composition/musical computing in 2004. For 2009, he resumed musicology studies at the University of Toulouse-le-Mirail, working with J. Aguila on Berio's orchestral music. In this context, he studied musical semiology with J. J. Nattiez at the University of Montréal (UdeM) in 2010.

His own music reflects all these experiences, using different languages to different expressive ways, opened to new electronic sounds and possibilities, but often keeping some traditional aspects, and always taking care of instrumental or vocal performance dimensions. His works have been performed in Montpellier, Cergy-Pontoise and Lyon: *Ellipse* (for 12 instruments and electronic), *Oribasie* (septet), *Réflexions faites* (3 saxophones and live electronic), *Pro Jubilo* (piano and live electronic), *Chroniques* (brass and strings), *Lisse et acide* (tape music).

Chimères is based on four poems from *Les Chimères* (1854), by Gérard de Nerval. The famous French romantic writer (also known as a precursor of surrealism) expresses his nostalgia for ancient gods (from Greco-Roman and Egyptian mythology, or gods mentioned in Old Testament), and both his utopian wish that they would come back.

I tried to translate the complexity of this syncretism into music by including various musical types and languages, unified by the use of an oriental scale (C-Db-E-F#-G-Ab-B). Each poem is so perfect that I wanted it to be always understandable, but used in different ways: song/spoken, psalmody or imitation of speech rhythm, phonetic transposition by instruments... Each one gets its own temporality and color, but linked to other by return of musical gestures, as leitmotifs.

Myrtho begins with a strong “anacrusis”, but it gives way to a soft evocation of ancient Sicily. Voice and harp are joined as the same person plays, surrounded by a distant soundscape.

Horus is more dynamic: the goddess Isis calls for a revival by her son, Horus. But it seems that it will not happen yet: “The goddess had fled away on her golden shell”... A vigorous ostinato disintegrates gradually, and leaves flourish a passionless song.

Antéros is a hysterical cry of revolt: the poet speaks as the descendant of all the fallen gods defeated by Yahweh, calling to revenge. Moving textures in opposite registers can be considered as symbol of this conflict.

A deep contrast comes with the last movement, *Delfica*: the starting feeble halo sound becomes progressively into “that love song still beginning evermore”. It's a tender memory of ancient Delphi. The music turns more dynamic when the Sybil prophesizes that “The gods you weep for shall return at last”. But one more time, nothing happens, and the last evocation suddenly vanishes.

- - L. B.

Praised for her "vocal agility" and "spiritually rich" performances, contralto **Stephanie Kacoyanis** is an accomplished performer of opera, oratorio, and musical theater. Recent roles include Aunt March in *Little Women* (Opera del West), Lucy Steele in the world premiere of *Sense and Sensibility: The Musical* (Wellesley Summer Theatre), Third Lady in *The Magic Flute* (MetroWest Opera), Dritte Zofe in *Der Zwerg* (OperaHub), and Juno in *Semele* (Harvard Early Music Society). She has appeared as alto soloist with the Lorelei Ensemble, Jameson Singers, ALEA III, the Harvard-Radcliffe Collegium Musicum, Newton Choral Society, Canto Armonico (under Simon Carrington), Cambridge Concentus (under Joshua Rifkin), Metropolitan Chorale of Brookline, and the Accademia d'Amore for Baroque Opera in Seattle. She has also performed with the College Light Opera Company and at the North Shore Music Theatre. Upcoming engagements include performances with Boston Lyric Opera and the Rachmaninoff Singers. Ms. Kacoyanis was a semi-finalist at the 2010 Rochester Oratorio Society Classical Idol Competition and the winner of the Kanellos Award at the 2009 Greek Women's University Club Music Competition. She holds degrees from Wellesley College (English) and Boston University (M.M., voice). www.stephaniekacoyanis.com

Fernando Riederer was born at 9th July 1977 in Rio de Janeiro, Brazil, and moved to Florianopolis, South of Brazil when was a young child. Between 1997 and 2002 attended the Escola de Música e Belas artes do Paraná -EMBaP (School of Music and Arts of Parana - Brazil) studying composition with the PhD Professor Maurício Dottori.

Since 2003 Fernando lives in Vienna, Austria and studied at the *Universität für Musik und darstellende Kunst Wien* (University of Music and Dramatic Arts of Vienna) with the Professor Dieter Kaufmann and Professor German Toro-Perez.

„*vernichtende Poesie*“ (“devastating poetry”) is a free musical contemplation of the poem „Return to a love“ (Rückkehr in eine Liebe) by the renowned Austrian poet Thomas Bernhard (1931-1989). In this short poem Bernhard tells us about his memories of an abandoned land, its smells and sounds, mountains that talk only of death. He talks of the memories of his Austrian homeland with its unresolved Nazi past. But this political aspect does not interest me in this case, what draw my attention are the incredible poetical imagery of the perfumed grains blending with phantasy; the song of the birds that carry his solitude; the mountains that, as he looks back, talk about death or about the snow that pursues him with its scathing devastating poetry.

However these descriptions shall not be heard in the part (the Peace it is not descriptive or programmatic); these atmospheric images of a past that blend in diverse and parallel times; present time and a coexistent past.

This piece is a homage to my professor Dr. Maurício Dottori (for his 50th birthday in 2010). It is also a look through a magnifying glass upon a small part of his "Concerto pastorale for flute, soprano and chamber ensemble", the proportions, intervals and heights act as material generator and the references to this material (and its transformations) that present themselves along the piece work as references to Bernhard's poem.

- - F. R.

Todd Tarantino (b. 1974) is a New York City based composer. His personal and richly varied musical environments are characterized by bold surfaces, quarter-tone inflected harmonies and athletic lyricism. Much of his recent work draws on experiences living in the developing world, translating the sounds and energy of urban environments into his own unique musical language. Currently, he is developing *Appeal for Identification*, an evening-length series of compositions that together tell the story of Delhi's migrants through the sounds of the locations in which their corpses were found.

Tarantino's music has been presented at concerts and festivals throughout America, Europe, Asia and Africa by musicians such as the New York New Music Ensemble, Locrian Chamber Players, Ensemble Moderne Akademie, Manhattan Sinfonietta, Orfeo Duo, Second Instrumental Unit and the OCNM Ensemble, saxophonist Eliot Gattegno, pianists Barbara Lieurance and Kathleen Tagg and violinist Hana Kotkova.

Currently, Todd is the executive director of MATA and an adjunct assistant professor at Columbia University. From 2007-2008 he taught music theory at Manhattan School of Music. He holds a doctorate in composition from Columbia University and his principal composition teachers include John Luther Adams, Fred Lerdahl, Stephen Siegel and Jonathan Kramer.

At the northernmost tip of the island of Mauritius lies Cap Malheureux. Situated there is a graveyard and at the point where the cliffs drop off to the sea, a tree. An anonymous grave, draped in green cloth and surrounded by a small enclosure, is beneath it. On Friday nights townspeople visit the tomb bearing incense and candles. They call the body buried there simply Baba - father. Prior to the twentieth century, Mauritius was a stopping over point on the spice trade and a popular migration point for the South Asian diaspora.

My work *Cap Malheureux* uses the natural sounds of this spot as the basis for its musical materials. Recordings of the wind have been filtered to yield their most prominent frequencies and these harmonies create the tonality of the piece. The text is a sentence borrowed from a children's short story, interrupted by cries and shouts.

Cap Malheureux is a part of *Appeal for Identification*, a large-scale music/theater work which sets out to tell the stories of unidentified migrants through the sounds and words of the locations where their bodies have been found.

Text

Which story shall I tell you? How I came
or how I went? I lived there near that pond.
I had two bird friends.

- - T. T.

A strong advocate of contemporary music, **Rebekah Alexander** has performed works by Jake Heggie, George Crumb, György Kurtág, and John Cage as well as the premieres of several new compositions with Time's Arrow Ensemble, the Studio for New Music Ensemble, ALEA III, Boston Chance Orchestra, Boston University, and New England Conservatory. Onstage Rebekah has appeared as Countess in *Le Nozze di Figaro*, the Second Lady in *Die Zauberflöte*, La Ciesca in *Gianni Schicchi* and Bubikopf in *Der Kaiser von Atlantis*. She has performed with Opera Hub, Worcester Opera Works, Boston Opera Collaborative, Lowell House Opera, New England Light Opera, Opera Del West, Guerilla Opera and Longwood Opera. In April 2011, Rebekah was invited to participate in the prestigious Gaudeamus Interpreter's Competition in Amsterdam. Winner of the Pittsburgh Concert Society Grant in 2009, Rebekah has competed and advanced in several competitions including the Mario Lanza competition, the Arlington Philharmonic competition, the Young Concert Artist competition, the Koussevitzky Young Artists Award competition, the Concert Artists Guild competition and the American Prize Art Song competition.

Turkar Gasimzada is a composer from Azerbaijan, currently living in Cincinnati, Ohio. Received MM degree in composition from Manhattan School of Music, New York. Now he is a DMA student in composition at University of Cincinnati, Conservatory of Music.

Winner of the International Composition Competition "Unique Forms of Continuity in Space", Italian Institute of Culture Melbourne, Australia (2010); winner of the Jordan Berk Memorial Prize, Manhattan School of Music, New York, USA (2010); winner of the 5th "Crystal Kamerton" Union of Composers of Russia, The Moscow State Conservatory, Moscow, Russia (2006).

Qurama is an ancient handicraft of Azerbaijan, a kind of patchwork made of cloth scraps of various sizes and colors. The etymology of the word 'qurama' also contains a meaning closer to 'construction' in English.

Ideas of working with different shapes and colors, adding multiple layers on top of each other or subtracting, separating them, exploring different time concepts and listening experiences are important to the compositional processes of this piece.

This piece is dedicated to Lale khanim and Mezahir bey Avshars, Turkey-based painters and sculptors from Azerbaijan, friends of my family.

-- T. G.

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